



Early Journal Content on JSTOR, Free to Anyone in the World

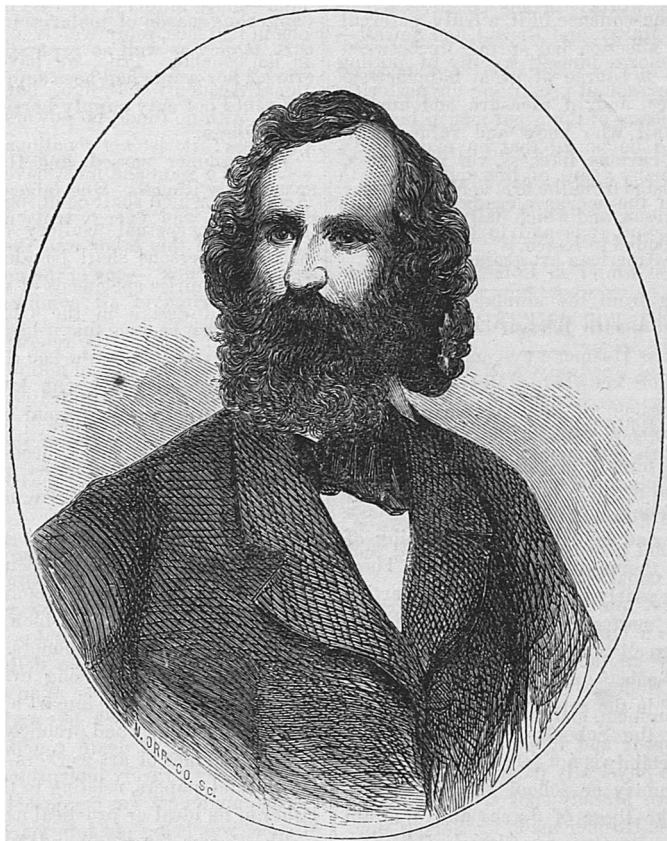
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



William Page.

East, is a gemmed fillet, the ends of which fall among her curls, and meet, in a pleasing line, the ornamented cinte crossed upon the breast. The left hand clutches the chain fastened to her wrists by manacles in the shape of bracelets. On the right arm, which falls naturally and easily by her side, is visible a thin sleeve looped up in Amazonian fashion. Over this first dress is a shorter robe of thicker material. The ample folds of a rich mantle, fastened on the shoulders with gems, breaks up the monotonous outline of the more closely-fitting garments. The whole costume is a charming combination of Grecian grace with oriental magnificence. In the position of the feet and limbs, the artist seems to me to have accomplished the exceedingly difficult task of making a just poise between action and repose. It indicates precisely the slow, measured tread natural to a stately person walking in a procession. The expression of the beautiful face is admirably conceived. It is sad, but calm, and very proud; the expression of a great soul, whose regal majesty no misfortune could dethrone. Miss Hosmer, in a letter accompanying the photograph,

writes: 'I have tried to make her too proud to exhibit passion or emotion of any kind; not subdued, though a prisoner; but calm, grand, and strong within herself.' I think the public will agree that she has successfully embodied this high ideal of her superb subject."

Besides these works, Miss Hosmer has executed several busts, medallions, &c., which are marked by many excellencies. Among them may be named: bust of the lady of Lewis Cass, Jr.; medallion of Dr. McDowell, of St. Louis; medallion head of Lady Constance Talbot, &c. She has, in model, a companion-piece to "Puck" in the "Will-o'-the-Wisp"—said to exceed even the Puck in its spirit, grace, and power of expression.

Miss Hosmer visited America in the summer of 1858, after the completion and shipment hence of her "Cenci." Her reception was, indeed, cordial. In New-York she was a guest of Rev. Dr. Bellows, who gave, through Frank Leslie's "Illustrated Newspaper," a good sketch of her life and labors.

She is now in Rome, still in her Gibson's Studio, which has been enlarged for her

purposes; and, should her life and health be spared, the public have great reason to expect from her hands works which will not fail to render her renowned, and give her position with the most eminent of modern sculptors.

The portrait prefixed to this sketch is furnished us by Dr. Hosmer, and is, therefore, perfectly authentic. It is from a photograph taken in Rome. The lady is in her studio costume, with her tools in her hand and a statue at her side. We have succeeded in giving a good reproduction of her figure.

WILLIAM PAGE.

WILLIAM Page was born in the city of Albany, in the year 1811. He was the only offspring of his mother's second marriage, and lost his father at an early age. At the age of fourteen he gave such unmistakable indications

of his artistic talent, that he was sent to New-York, and placed under the instruction of Professor Morse, then President of the National Academy. He was a pupil of the High School, and soon won attention by the accuracy and beauty of his drawings, for which he was awarded the highest class medals bestowed by the Academy. His first pictures were so brilliant in color, and his portraits were so admirable, that, by the time he had reached his majority, he was already the subject of notice—an artist of mark. Among his earlier paintings, which excited the attention of artists and connoisseurs, was his full-length portrait of Gov. Marcy, commissioned for the New-York City Hall. The "Condemned Husband," "The Whistle," and a "Holy Family," were among his early works, which gave evidence of his ability for character-composition. He was called to Boston to paint the portrait of John Quincy Adams for Faneuil Hall. So much was he sought after by the leading men of "modern Athens," that he was induced to remain there for several years. On his return to New-York he executed a great number of portraits, and made the models and cartoons for a large picture of "Jephtha Meeting his daughter." He also painted a remarkable "Ecce Homo," and made the studies for a picture of "Ruth and Naomi," an unfinished composition, purchased by the late Charles M. Leupp, but now in the New-York Historical Society Gallery.

In 1849 he went to Europe, for the first time. With the exception of a visit of a few weeks to New-York, in 1857, he has since resided in Italy—chiefly in Rome, where he has devoted himself, with the ardor of a Neophyte, to his beloved art. He was under the necessity of giving a considerable portion of his time to making copies of old pictures (in all cases, we believe, of Titian's), in fulfillment of commissions accepted before leaving this country. He has executed these obligations with such fidelity and conscientious earnestness that they have much of the merit of original productions. His copy of Titian's "Duke de Urbino," and of the "Flora" of that great artist, were so admirable, it is said, that connoisseurs who saw them side by side could with difficulty distinguish the originals from the copies.

Among the original works executed by Mr. Page in Rome, were portraits of Charlotte Cushman, and of Robert Browning, the poet, which have elicited high encomiums from European critics. He also painted a "Holy Family," now in possession of Abram M. Cozzens, Esq., of this city; also, a large number of smaller compositions for friends in this city and Boston—all of which are considered as of much value. His two greater works have been the two Venuses. One, representing the goddess just risen from the waves, standing on the head of a dolphin, at present is in the Boston Athenæum; the other, "Venus guiding Æneas and his Companions to the Latin Shore," now on exhibition at the Dusseldorf Gallery, in New-York, is a work which critics, both in the old world and the new, have pronounced among the finest things yet executed by an American artist. Its private and public exhibitions in Paris and London were successes of which any artist might be proud.*

The artist is now engaged on a "Moses," a composition of the highest class, worthy of his taste and genius.

Mr. Page's coloring commands general admiration, while his purity of sentiment, grace of expression, and the exquisite finish which he imparts to all his works, are characteristics which have served to individualise the artist, and to give him place among the most eminent of living painters.

He has the faculty of investing his por-

traits with the "historic presence," and in heads worthy of his pencil—such as those of Marcy, and Bryant, and Sewall—he has shown himself worthy of putting upon canvas, and preserving for posterity, the likenesses of the great men of his time.

It is to be hoped that he may be permitted many years of life and health to complete the works already matured in his mind, and thus add to the grace and glory of American art-genius.

X PLEA FOR AMERICAN ART.

A National Academy a National Want.



ARTISTS, generally, are in from their summer's tour of labor and pleasure, though a few are still lingering in the autumn woods and fields to steal something of their varied glories. These yearly migrations of our artists are now matters-of-course to those who aim at excellence in landscape. We see the good effects of these long and weary "tramps" in the rapidly developing excellence of the School of American Art, which certainly is not forming, but formed. What country or school furnishes landscapes like those of James and William Hart, Kensett, Cropsey, Church, Coleman, Shattuck, Gifford, Gignoux, Mignot, Sonntag? The English school gives us many, executed with a more consummate finish, and, perhaps, grace; but nothing which will bear to be paralleled with the works lately produced by the artists named, in freshness and depth of color, freedom of handling, breadth and force of expression, and exquisite re-production of Nature's features and moods. Bold in spirit, free in characterization, strongly individual, and somewhat extravagant in attempted effects, they still are full of sympathy and feeling, exquisite in their appreciation of Nature, full of harmony, and ideal enough to satisfy even the enthusiast. The confident, free, generous, and ambitious spirit of our people is answered in our art, which now commands recognition and admiration abroad as well as at home. Let our genius for it develop as rapidly in ten years to come as it has in the ten years just past, and we may well promise ourselves as great triumphs upon canvas as those in the world of commerce and literature.

This country now needs a National Academy, which shall sustain a more intimate relation to art in America than the

Royal Academy does to the art of England—more intimate, because more generous in its office, more widely cosmopolitan in its benefits. True, we have the "National Academy of Design," but it is a local affair, with no funds, no powers, no distinct purposes: it is *not* "national" in any sense. We want and must have a National Academy, which shall comprise:

1st. A perpetual Gallery of Art, to which *all* persons shall be admitted, *free*. It must comprise specimens of what is best in art and design in the Old World—models and casts of the renowned statues, busts, medallions, &c., of antiquity as well as of modern times—duplicates of the cartoons and alto-relievos which Michel Angelo, Raphael and their successors, have left behind them to excite the emulation of all time.

2d. An endowment of professorships in all departments of Painting, Sculpture and Design, with a thorough system of study and gradation in courses which shall end in diplomas, medals and honors.

3d. A library, embracing every attainable work necessary to impart a full knowledge of art, history and practice—memoirs and biographies of art-workers—critiques, essays and papers, relating to the subject, either in its ideal or practical aspects.

4th. Rooms for study and facilities for labor.

Do any say this is impractical, they are simply short-sighted or deceived, for it is *easily and eminently feasible*. It needs but to have the proper management; the enterprise would find co-operators and friends enough to make a princely endowment if the matter were put into tangible shape. Look at the Astor Library endowment—the work of one man only! Nearly one million of dollars anchored in a perpetual and *free* benefit to all. Look at the Cooper Institute—the work of one man! An institution great enough to afford an asylum for the Academy proposed, and to confer all its other benefits to industry, labor and education besides. A National Academy is so easily attainable, that the wonder is it has not already had its foundations deeply and securely laid in this great metropolis of Mind, Money and Industry.

The first requisite—a most important one, and seemingly difficult of attainment—is rendered comparatively easy by the offer made by Mr. Bryan, of this city, who proposes to make a free and unrestricted gift to such an institution, of all his mag-

* For more special notice of this work, see a succeeding page of this Journal.